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FEATURES
FebFest
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Yashua Klos: OUR LABOUR
Regan '22 interviews the artist, curator and students involved in the Spring 2022 exhibition. **page 10**

OPINION
Black History Month
Manguwa '25 argues for a more global approach to Black History Month. **page 7**

The Spectator

Thursday, February 17, 2022

Volume LXIII
Number XVII

Publishing the Truth, From Good Motives and For Justifiable Ends

DMC's 10th anniversary celebration features Social Justice Initiative Alumni

by Chinkhuslen Batbayar '25
NEWS CONTRIBUTOR

The Social Justice Initiative (SJI) Alumni are returning to campus for two major in-person events happening this weekend in honor of the Days-Massolo Center's (DMC) 10th-anniversary celebration and the third week of Black History Month. The anniversary celebration is focused on "connecting narratives long untold into a catalyst for shared experience."

The SJI was a 2007 student coalition whose efforts resulted in the creation of the DMC. The group was "dedicated to creating positive change in the experiences of marginalized groups on the Hill and to promote interaction and awareness among all members of Hamilton College." From 2007 to 2011, the group spread awareness on how marginalized groups and minority students, especially those with intersecting identities, often felt isolated and alienated by the "implicit social and structural racism" on campus.

The coalition was comprised of members of historical multicultural groups on campus, which at the time were known as Black Student Union, La Vanguardia, Brothers, Rainbow Alliance, Womxn's Center, West Indian and African Association, Asian Cultural Society, Muslim Student Union and the International Students Association.

The Social Justice Initiative went on to develop numerous proposals to the College, resulting in the establishment of the DMC in 2011. They envisioned a dynamic, vibrant place on campus that would host speakers, events and workshops. They hoped to not only "amplify marginalized voices, facilitate student community organizing and push for inclusive educational initiatives," but also to create a sense of community and home for students.

PHOTO COURTESY OF HAMILTON COLLEGE

Members of the Social Justice Initiative.

The SJI alumni will come on Friday, Feb. 18, for Cafecito Friday, hosted by the DMC and BLSU. It will be followed on the next day, Saturday, Feb. 19, by a full-length discussion panel with the alumni, with a Q&A session and a luncheon.

A guided Black History Month art walk at the Wellin Museum, led by the student docents, will take place from 2:00 to 5:00 p.m. on Monday, Feb. 21. The event will depict American history through the lens of Black artists and creators, featuring works of art from the Wellin's collection as well as the current exhibit, *Yashua Klos: OUR LABOUR*.

When asked about their personal motivations and goals for the 2022 Black History Month, the BLSU e-board jointly said, "As BLSU we bring this programming to campus to celebrate with joy and pride the achievements and experiences of African Americans, specifically in regards to Hamilton College. BLSU, partnered with many people and departments across campus, joined this committee because it aligns with our goals as an organization to empower our members based on the pillars of advocacy, activism, education, appreciation, celebration and community."

Letterpress hosts student workshop

by Charlotte Morey '24
STAFF WRITER

This past Friday, Feb. 11, the Dunham Letterpress Studio held its first event of the semester, Valentine's Day card printing. The workshop was hosted by Special Collections Education and Outreach Librarian Seth Gottlieb, who also runs the Letterpress Studio. For the program, students in groups of seven learned about the history of the location and made five Valentine's Day cards themselves in the Studio. Students saw the machinery and equipment, listened to Gottlieb explain the process of setting type and ran paper through the press themselves to make their cards.

Gottlieb explained the history of the Studio briefly during the workshop, but went into more detail in a later interview. The Studio was first established in 1964 by Michael C. Lang '67 who contacted Clark H. Minor (Class of 1902), who owned the college's first printing press. Minor donated the printing press back to the College and it still remains on campus in the Studio today. Lang later donated money to fund special collections education and outreach

PHOTO BY CHARLOTTE MOREY '24

Story continued on page 2

from page 1

and the operations of the Studio. The press was originally known as the Alexander Hamilton Private Press, and was previously located in Root Hall. It produced roughly half a dozen books. The publishing operation was later rebranded as The Alexander Hamilton Press.

Hidden in the Dunham basement, many students who attended the event never knew it existed before the workshop Matt Mirkovic '23 described his surprise after attending the Valentine's Day workshop, "I think the letterpress might be the best kept secret at Hamilton. I lived in Dunham my freshman year and did not know what was right below my feet. I think it would be great to get more awareness as well as more workshops in the studio because it's awesome!"

Sudents who could not attend the event can look forward to workshop opportunities. The Studio plans to continue hosting multiple workshops like the one held on Valentine's Day throughout the semester.

Currently, students can access the Studio in a variety of ways through class visits, workshops and independent studies. Margaret Mallavarapu '24 recently did a letterpress independent study, with Gottlieb teaching and supervising. Each week, the students in this independent study collaborated to print poems for visiting authors or event posters. Mallavarapu was most interested in learning the process of printing from her independent study, "I found it really cool learning how to use the press, choose a font, set type and create a print of my own design."

Most recently, students have attempted to revive the publishing operations at the Studio. They are working to form a club that would formally take over publishing operations. As of now, the club aims to eventually return to publishing books again.

Gottlieb encourages students to visit to the Studio if it would enhance their education or relate to a campus organization. The Studio is open to all students, and students are allowed to operate the machinery mostly independently after proper safety training and supervision.

Additionally, students can anticipate collaboration between the Studio and the Ruth and Elmer Wellin Museum's Spring 2022 Exhibition, *Yashua Klos: OUR LABOUR.*

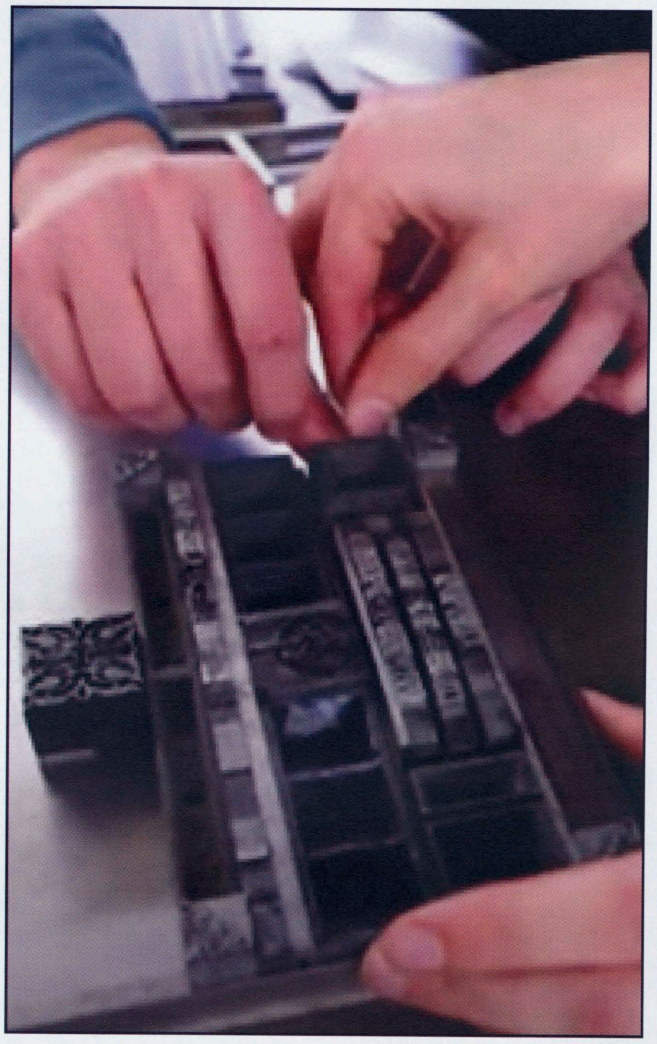

PHOTO COURTESY OF HAMILTON COLLEGE

Students use block lettering at the Studio.

Campus Safety Incident Report

In an effort to respect discretion, *The Spectator* and Campus Safety have not disclosed the idenities of the students involved in these reports.

Thurs., Feb. 10

12:12 a.m. Medical Emergency — Wallace Johnson Hall

Fri., Feb. 11

12:06 p.m. Fire Alarm — Saunders House

7:45 p.m. Medical Emergency — Root Hall

7:50 p.m. Medical Emergency — Dunham Residence Hall

Sat., Feb. 12

1:38 p.m. Area Check — Beinecke Village

3:28 p.m. Assist — Glenview-A

4:18 p.m. Motorist Assist — Glenview-A

4:48 p.m. Area Check — Commons Dining Facility

6:13 p.m. Medical Emergency — Sadove Student Center

7:29 p.m. Area Check — Wertimer House

8:55 p.m. Area Check — Bristol Campus Center

9:38 p.m. Area Check — Milbank Residence Hall

Sun., Feb. 13

12:07 a.m. Complaint — Dunham Residence Hall

1:21 a.m. Area Check — Ferguson House

1:41 a.m. Medical Emergency — Root Residence Hall

1:49 a.m. Medical Emergency — Root Residence Hall

9:42 a.m. Concern For Welfare — Major Residence Hall

11:00 a.m. Medical Emergency — Major Residence Hall

11:28 a.m. Parking Complaint — Saunders Art Studio

9:16 p.m. Motorist Assist — Chapel (Coop)

11:06 p.m. Medical Emergency — Milbank Residence Hall

Mon., Feb. 14

7:26 p.m. Animal Complaint — North Campus

Tue., Feb. 15

9:45 a.m. Assist — Tolles Pavilion

1:33 p.m. Assist — Parking Lots : Skenandoa

2:50 p.m. Medical Emergency — Babbitt Residence Hall

Wed., Feb. 16

12:04 a.m. Medical Emergency — Woollcott House (Co-op)

8:25 a.m. Medical Emergency — Wertimer House

Dear Hamilton Community,

It seems to be that time in the semester when it is easy to get caught up in the things that pull us down. The cold is biting, Wordle is harder than our friends are saying it is and, perhaps even, there lie some midterms on a not so distant horizon. Stay cool, stay collected and enjoy the little things (like the hope of finding that last hidden yeti—sources say it is buried in the depths of that place where unruly students get shushed).

We hope everyone has enjoyed all of the festivities occuring around campus, especially as FebFest is coming to a close this week, and it has been our pleasure at *The Spec* to keep you informed on all of our campus happenings.

Catch our weekly issues of *The Spec* around popular campus locations such as Commons, McEwen, Diner, Kirner-Johnson (KJ), Burke Library and Taylor Science Center (SCCT), as well as our articles published online at spec.hamilton.edu. *The Spec* is also in the process of increasing our online and social media presence, so be sure to stay tuned for all that is to come.

Take care,
Eric & Emma Mae

The Spectator

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The Spectator's Letter to the Editor section is designed to be a forum for the entire Hamilton community to discuss and debate campus, local, national, and global issues. Pieces published in the section express the opinion of the individual writers and are not necessarily the opinions of *The Spectator*, its editors or the Media Board.

Letters to the Editor are welcome from all students, alumni/ae, faculty, friends of the college, and Hamilton community members.

The Spectator has the following policies for submission:

1. Submissions are due by 10:00 p.m. on the Monday before publication. The editors reserve the right to refuse any late submissions.
2. Letters should be no longer than 500 words. The editors reserve the right to cut off letters at 500 words.
3. Letters submitted anonymously will not be printed.
4. *The Spectator* reserves the right not to publish any letter it deems inappropriate for publication.
5. If a piece is determined to be libelous, an unwarranted invasion of privacy, or an unnecessary and/or unwarranted ad hominem or personal attack, it will not be published.

The Spectator

is looking for social media editors, web editors and individuals who want to distribute the paper to join our staff!

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Celebrating 175 years, we were first published as The Radiator *in 1847.*

About Us

The Hamilton College Spectator, *publication number USPS 612-840, is published weekly by the Hamilton College Student Media Board while classes are in session. For more information e-mail spec@hamilton.edu. Our offices are located on the second floor of the Sadove Student Center. The deadline for advertisements is Monday the week of publication. For further information, please e-mail specads@hamilton.edu.*

FebFest returns to Hamilton College

by Zak Ruso '24
CONTRIBUTING WRITER

From Feb. 7 to 20, Hamilton's winter carnival, FebFest, will provide students an opportunity to step back from their dormitory windows and take part in a number of winter activities on campus. This past week, the Campus Activities Board (CAB) hosted comic Ali Siddiq and singer Adam Melchor, the campus welcomed the arrival of Wally the Walrus and students participated in a plethora of activities.

Hamilton's FebFest is a years-old tradition dating back to 1925, when Hamilton first introduced the concept of the winter carnival to students. It was intended to bring students and faculty together and encourage them to appreciate campus life to its fullest. Though the desire for the winter festival waned in the 90s, the carnival was reintroduced in the early 2000s as the FebFest Hamilton knows today.

FebFest kicked off with the sculpting of Wally the Walrus last Monday. As Stan, a self-proclaimed "natural who likes to build and create," dug into the 300 pounds of ice, exclamations of Wally's name could be heard from nearby students walking towards Martin's Way. In regards to the sculpture, Christian McDaniel '24 stated "it's just sick, man."

Stan crafted the sculpture with an array of tools, including a scratchy board, a shaka sheer and a junichi saw. Passerbys seemed most excited by the revving of the chain saw. Stan sculpted the Walrus in less than three hours. The sculpture both literally and figuratively 'broke the ice' and commenced the campus-wide carnival.

Following Wally's arrival, John Bruton opened for "CAB Comedy Presents... Ali Siddiq with John Bruton" in the Fillius Events Barn on Wed., Feb. 9. Arriving on stage in a Spelman College pullover and light blue jeans, Bruton started the night off with commentary on dormitory life, the Bush presidency and COVID-19. Bruton, whose comedic style takes on that of a "chill anger," garnered much applause for his dissection of undergraduate life. Most notable from Bruton's set was his recounting of the time he purchased marijuana as an adult and the alternatives to rolling a joint in your living room when your wife and kids are sleeping upstairs. It seemed that students thoroughly enjoyed the set, as indicated by the roaring sound of the crowd's laughter.

Bruton's opening was followed by Siddiq's main act. Siddiq is most known for his anecdotal and observationalist comedy, sending the crowd into fits as he portrayed clips of his life with only a microphone and stool in hand. Lucy Seward '24 commented in amusement, "this is so relatable," responding to Siddiq's declaration that "water drinkers should only drink with people who drink water." Wearing a black t-shirt paired with black joggers, Siddiq, like Bruton, recounted life as an undergraduate, describing a stint in prison for his time as a "street pharmaceutical representative"—a story that received many laughs. One of Siddiq's most notable bits involved advice on water heaters, warning the audience to always be wary of an instruction manual where the stick figure is depicted on fire. The night was filled with the sounds of cheers, applause and the occasional "did they really just say that at Hamilton?".

The following day, students returned to the Events Barn for a concert by rising indie artist Adam Melchor. Best known for his 2018 hit single, "Real Estate," the New Jersey native received a lot of praise from concertgoers on his performance. Students sang, cheered and clapped along to Melchor's guitar, who was on stage in a woven sweater and with a headful of curly brown hair. Over the course of the night, Melchor performed some of his old favorites, as well as songs from his recent album that came out in 2021, "Melchor Lullaby Hotline, Vol 1." A few students even took pictures with Melchor after his performance.

On Saturday, the Sage Ice Rink co-hosted "Glow Ice Skating" with Student Activities. Students on and off the ice could hang with friends as they bopped to the music, glow sticks in hand.

Later that night, the Hamilton Outing Club hosted a "Candlelit Snowshoe Hike" in the Glen. The hike went on from 7:00 p.m. to 9:00 p.m. Many found the event to be a memorable introduction to snowshoeing, given that the activity was under a sky full of stars.

The campus organizations responsible for FebFest hope that the event has and will reinvigorate student life on the Hill. This week, students can anticipate activities Paint & Sip at 6:00 p.m. on Thursday, Snow Tube with CAB on Friday, and our "Battle of the Bands" co-hosted by CAB and WHCL at the Events Barn at 5:00 p.m. this Saturday.

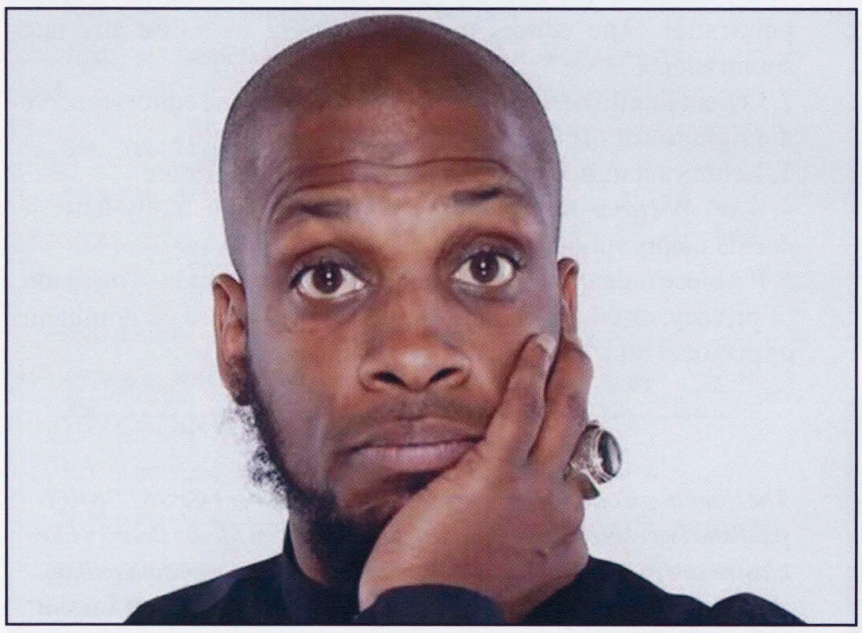

PHOTO COURTESY OF GOOGLE IMAGES

Ali Siddiq performed Wednesday, Feb 9 in the Events Barn.

PHOTO BY EMMA MAE REGAN '22

A photo of the late Wally the Walrus on Martin's Way.

WEEK 2 EVENTS: FEB 14TH-20TH

Monday Feb 14

Chocolate Tasting
5:00 PM
Sadove Living Room/Sunporch
Hosted by Sadove Programming

Tuesday Feb 15

Sledding
5:00 PM - 7:00 PM
Bundy Cafe
Hosted by Student Activities

Banff Mountain Film Festival
7:00 PM - 9:00 PM
KJ Red Pit
Hosted by Outdoor Leadership
FREE with Hill Card this year!

Wednesday Feb 16

Maria's Gelato
5:00 PM - 7:00 PM
Sadove Lobby
Hosted by Student Activities

Thursday Feb 17

Paint & Sip
Time TBA
Little Pub
Hosted by Bon Appetit & Student Activities
Pub ID Required
Sign-up Required - limited spots!

Friday Feb 18

Cafecito Friday
Time TBA
Location TBA
Hosted by the DMC & the Black History Month Committee

CAB Snow Tubing
6:00 PM - 8:00 PM
Woods Valley, bus departing campus @ 5PM
Hosted by CAB
Tickets will be sold in advance to reserve your spot!

Late Nite Rave Cave
9:00 PM - 12:00 AM
Climbing Wall in Blood Fitness Center
Hosted by the Climbing Wall Staff & Late Nite
Sign-up Required - limited spots!

Saturday Feb 19

MLK Day of Service
Throughout the Day
Off-campus Service Sites
Hosted by HAVOC and the Black History Month Committee

Glen Snowshoe Hike
11:00 AM - 12:30 PM
Meet at the Glen House Garage
Hosted by HOC

Social Justice Initiative (SJI) Alumni Panel
Time TBA
Location TBA
Hosted by the DMC & the Black History Month Committee

Kairos Blanket Exercise: American Indian
2:00 PM - 4:00 PM
Events Barn
Hosted by the Chaplaincy

Mystery Winter Film Screening
6:00 PM
Science Auditorium G027
Hosted by Film Club

Battle of the Bands
5:00 PM
Events Barn
Hosted by CAB & WHCL

Sunday Feb 20

Glen Snowshoe Hike
1:00 PM - 2:30 PM
Meet at the Glen House Garage
Hosted by HOC

Last Chance for Swag Sign-up!
12:00 PM - 12:00 AM
Student Activities will do an online raffle for those who missed out on swag to get some last chance FebFest swag! Form will be emailed out to be part of the raffle.

Questions? Email Febfest@hamilton.edu

POSTER BY STUDENT ACTIVITIES

February 17, 2022

Olympic figure skating's issues run much deeper than the Valieva scandal

by Julia Smith '25
STAFF WRITER

On Feb. 14, the Court of Arbitration for Sport (CAS) announced their decision on the case of 15-year-old Kamila Valieva, who tested positive for trimetazidine, a drug banned in sport for its ability to improve physical efficiency. While there will not be a medal ceremony for the team event, in which she helped the Russians win gold, the court cleared Valieva to compete in the women's individual competition. The CAS decision was influenced by her status as a minor and the timing of the test results, which were delayed by six weeks.

The announcement has provoked extensive criticism and anger. This marks another Olympic games marred by Russian doping scandals, and Valieva remaining eligible for competition has made many question the event's fairness. Such reactions are understandable; it is unfair to allow an athlete with a positive test to compete, even if that athlete is a minor, and particularly in a competition as prestigious as the Olympics. The CAS decision acquits Russia of accountability and sets a risky precedent for future decisions. Valieva should not be allowed to compete in the 2022 Beijing individual women's skating events.

However, this particular Olympic drama brings more issues to light than cheating Russians and unfair competition. Valieva is a minor, and if she was not the most formidable skater in the world, she would be spending her time as a sophomore in high school. It is impossible that this transgression was her idea. Rather, the adults around her are to blame for this particular situation.

Valieva's coach Eteri Tutberidze is under intense scrutiny, and will likely be the focus in any future investigation. Tutberidze has become one of Russia's most successful coaches, training nearly every champion in the past six years, including Evgenia Medvedeva, Alina Zagitova and all three female Russian skaters at this year's Olympics. Under her coaching, Russian women, including Valieva, have started landing quadruple jumps, a feat commonly referred to as the "quad revolution."

However, Tutberidze is also one of the most infamous names in skating, as her methods are controversial and far from sustainable. Notably, Tutberidze expects her skaters to have extremely low body weights, as the triple and quadruple jumps that she champions rely on prepubescent bodies instead of a sustainable building of muscle and strength. Once these skaters go through puberty, they are often unable to continue as before. As a result, serious injuries and eating disorders are incredibly common among Tutberidze skaters. For example, Yulia Lipnitskaya retired at the age of 19 due to hip injuries and anorexia, and Evgenia Medvedeva announced her retirement at the age of 22 due to a back injury. Tutberidze is leading the charge of the sudden age drop in champion figure skaters, producing girl after girl, all of whom must rely on their youth to win. Valieva is one of these.

Unfortunately, Tutberidze is not the only one guilty for this trend. Female figure skaters are getting younger and younger, often fading from the public eye before they turn 23. While teenagers have always been present in figure skating, it is only in recent years that youth has essentially become a requirement. Therefore, the sport has become dominated by young girls, who dazzle audiences for a few seasons before being replaced by newer, younger and shinier girls.

While youthful energy allows for higher and more impressive jumps, it also means that the skaters are highly impressionable. Young girls are often pushed to their limits, facing physical and mental injury for the sake of victory. Valieva's failed drug-test is one manifestation of this latest phenomenon of abuse in the sport. Though the situation is still murky, it is likely that she was told to dope, an instruction that can cause damage to her body.

Furthermore, now that the public is aware of the scandal, Valieva faces further abuse in the scorn and derision of the majority of the world. Her name and accomplishments have been tarnished, and her legacy will likely include her possible use of performance-enhancing drugs. Because her drug use is probably not her fault, Valieva should not be barred from future competitions, and this scandal should not permanently tarnish her career. However, it is now likely that her career will not last very long.

Valieva is an exquisite skater, with a talent and artistry that rivals some of the greatest names in women's figure skating, but it is uncertain if she will be able to experience longevity and growth within the sport. It is possible she will fall victim to the same issues that took down her Russian predecessors, retiring due to injury, burn-out or an inability to compete once she reaches adulthood.

This most recent Olympic scandal demonstrates the importance of raising the required age for senior competition. In allowing 15-year-olds to compete as seniors, the International Skating Association (ISU) remains passive on the issue of ever-younger female skaters. Until the age of senior competitors is raised, young girls will face immense pressure and abuse for the sake of winning. Their careers will continue to disintegrate by the time they reach adulthood. Female figure skating is a beautiful and valuable sport. Its athletes should not be children who are used and then discarded once their bodies have broken under immense stress. These girls are not disposable.

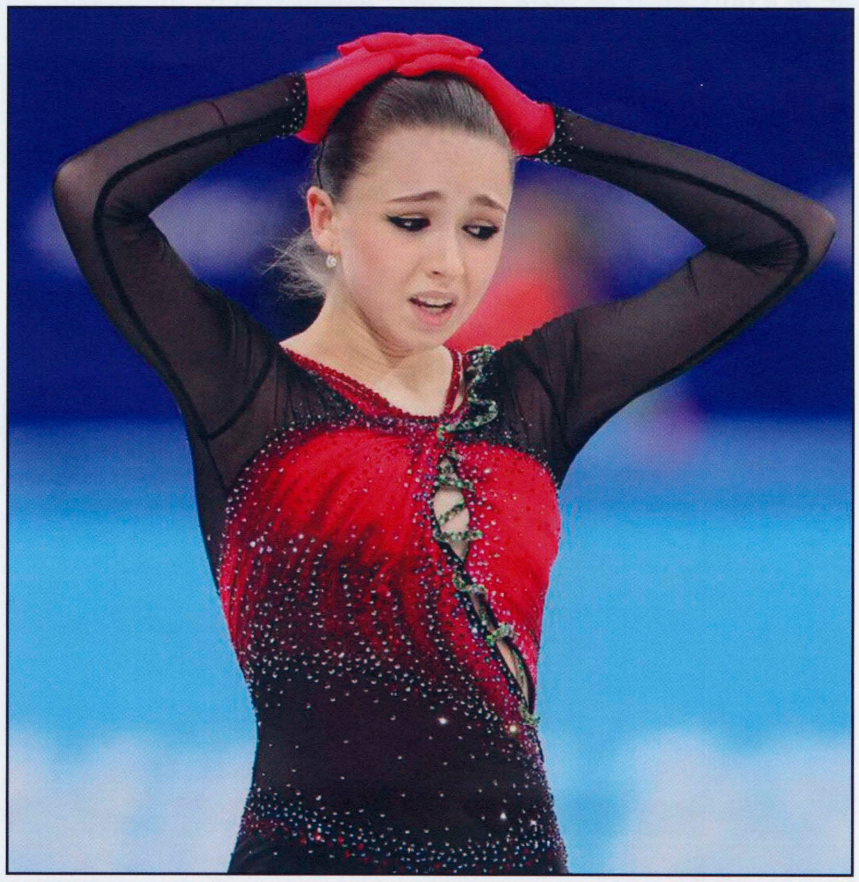

PHOTO COURTESY OF THE TORONTO STAR

Russian figure skater Kamila Valieva, who was recently cleared by the CAS to participate in the womens's individual competition.

February 17, 2022

On histories and learning from each other during Black History Month

by Dylan (Tinashe) Manguwa '25
OPINION CONTRIBUTOR

I attended office hours last week for a class I am taking this semester on Blackness. A tendency of mine is to wander into the working spaces of my professors with no specific topic in mind and hope a thought-provoking thesis or sentiment surfaces once I sit across from my professor. But on this very rare occasion, I happened to have something to discuss, something to hopefully provoke thought.

February is Black History Month in the United States (U.S.). Some call it African-American History Month. I hear this is a very important period for remembering and rendering weight to the history of the African diaspora and its impact on many communities across the U.S. Of course, this is a diminished definition of what this month means to this country. One can go deep into its resounding role in contemporary societies and still leave plenty to learn.

With a table dividing my professor and me, the questions that came from my end were around our class readings, and extensively, the course subject matter. I queried as to why we largely focused on Blackness in the context of the United States when it extends beyond its borders. Surely there cannot be a mention of the Black self without ties to the African continent, or to Blackness as it is experienced in other parts of the world?

I was not sure what answer to expect from my professor. I was not sure if my question warranted an answer. I have ascertained that topics such as these need to be tackled with delicacy, a grace that cannot be confined to a 15-minute back-and-forth.

My professor acknowledged the limitation in the way we learn about Blackness in class and at Hamilton. They assured me that as the course progressed, we would stray further from the States and consider other contexts, but they also affirmed that the United States is the focal point of our class. They then urged me to find connections between the material we intake with my own experience as a Black international student who is learning what it means to be Black at this college, a student who is not as well-versed in the histories that have defined the Black identity in this country.

PHOTO COURTESY OF THE DAYS-MASSOLO CENTER FACEBOOK PAGE

The Days-Massolo Center at Hamilton College, where many college events for Black History Month are held.

The purpose of this piece is not to bash the exclusionary aspects of "Black" History Month or a Hamilton education; I imagine one article would not suffice for either. However, the conversation I had with my professor brought about intentional introspection, something I think to be a product of successful and conducive discourse.

As I examined myself, I realized I need to be careful so as to avoid forcibly foisting my context and perspective on others without offering room to hear and learn about them. While my own experience of Blackness deserves distinction, so does that of others. As I give to the broader conversation, I must also let it pour into me. This is not to gaslight myself, but rather to seize my opportunity to take in perspectives other than my own, lest I remain selfish and ignorant. Perhaps in hearing from another, I might find myself in their story. Can we not learn without humility?

There are two sentiments I want to submit to this community as we continue honoring the history of Blackness. The first: in a month

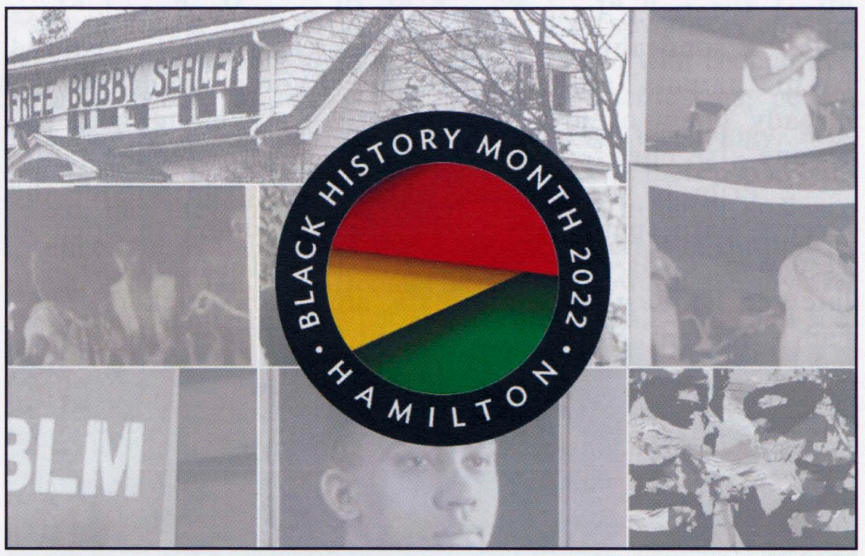

PHOTO COURTESY OF HAMILTON COLLEGE

I [query] as to why we largely [focus] on Blackness in the context of the United States when it extends beyond its borders.

where Feb Fest flashes and flaunts its fun and festive fêtes, may we not forget that we also have the duty and opportunity of reflection in this time. Let us ask ourselves what it is that we are doing—as individuals—to learn about the Black experience in different contexts. This has to be the month we at least try to do so, yes? If we are to be transparent, there has been very little mention of Black History Month at Hamilton beyond the occasional Days-Massolo Center email announcing its sparsely attended events, ones which I myself have struggled to consistently attend. We can do more, and we must. I dream of one day seeing an ice sculpture carved at Hamilton in remembrance of Blackness.

The second point I want to push across is that if we choose to engage in learning about Black experiences, let us do so with intentionality. Often, when we attend events and programming around these topics, we do so out of necessity rather than want. Our demeanor and lack of engagement afterwards betray such apathy. The danger in this is that our caring becomes baseless, for we leave these conversations as empty as we entered. In turn, we waste our hours where, moored to our perfunctoriness, no growth may occur. Let us instead *want* to be involved and present.

I am not sure what I will say the next time I head to office hours. That being said, I am confident that if I decide to listen intently during this period, I just might find myself.

CAB Presents: Rising indie artist Adam Melchor

by Rebecca Pomerantz '24
STAFF WRITER

On Thursday, Feb. 10, CAB hosted an acoustic concert with Adam Melchor, a folk singer-songwriter from New Jersey. At 8 p.m. he walked onstage, guitar in hand, greeted by a spirited crowd of Hamilton students and a few superfans from out of town. People sat at every table in the Events Barn and piled onto the balcony upstairs once the tables were all full. As soon as the lights dimmed, all eyes were on Melchor, who wore a soft patterned sweater and classy black shoes.

Melchor wanted the audience to connect to his music on a personal level, so he conversed with the crowd between songs, revealing the meaning behind lyrics and weaving in funny anecdotes from his childhood. The audience learned a few important facts about his personal life, including his love of hazelnut creamer and his dad's Ecuadorian roots. He played upwards of six songs, a few of which were unreleased. Audience favorites were "Real Estate," "Last Time," "I Choose You" and "Joyride," a song about letting go that was partially inspired by his parents' polite, drama-free divorce. Students who already knew of his music quietly sang along, and everyone else checked out his Spotify page under the table.

Prior to the concert, students lined up outside the Events Barn, patiently waiting for the doors to open at 7:30 p.m. CAB gave out pastries from Toast, hot chocolate and FebFest swag like hats, mugs, and stickers. They had a limited amount of swag but endess FebFest themed stickers and raffle tickets. Each audience member was entered into a raffle to win one of three posters signed by Melchor or one of two mugs from Clinton Pottery.

After the performance, a swarm of students stayed behind in hopes of meeting their newest celebrity crush.

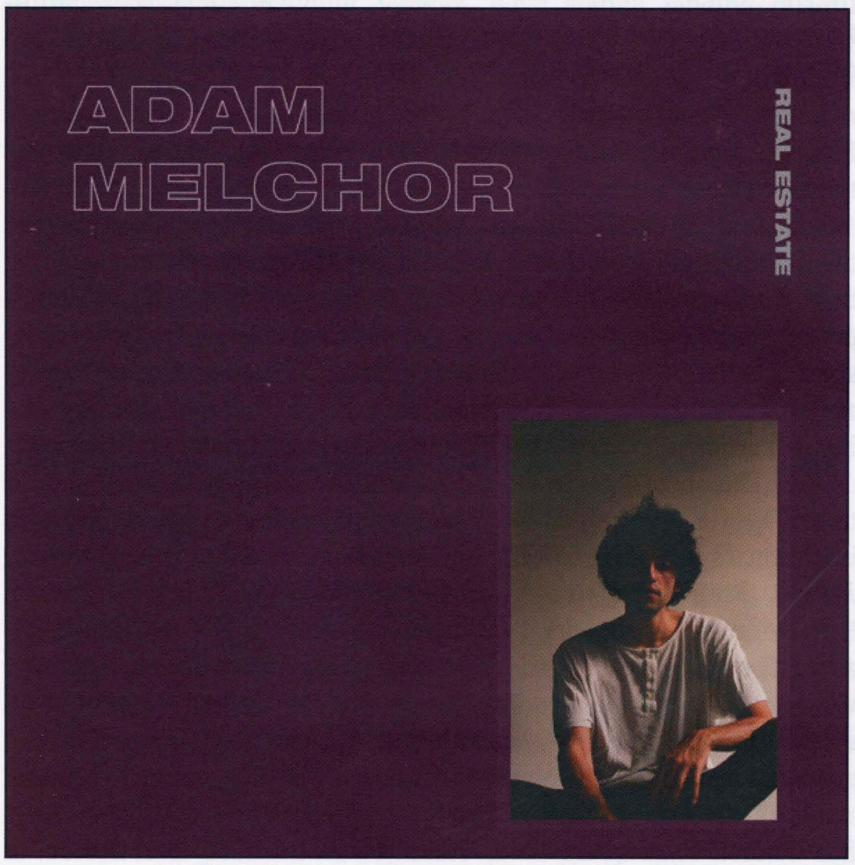

PHOTO COURTESY OF SPOTIFY

Melchor's single, "Real Estate," proved a fan favorite.

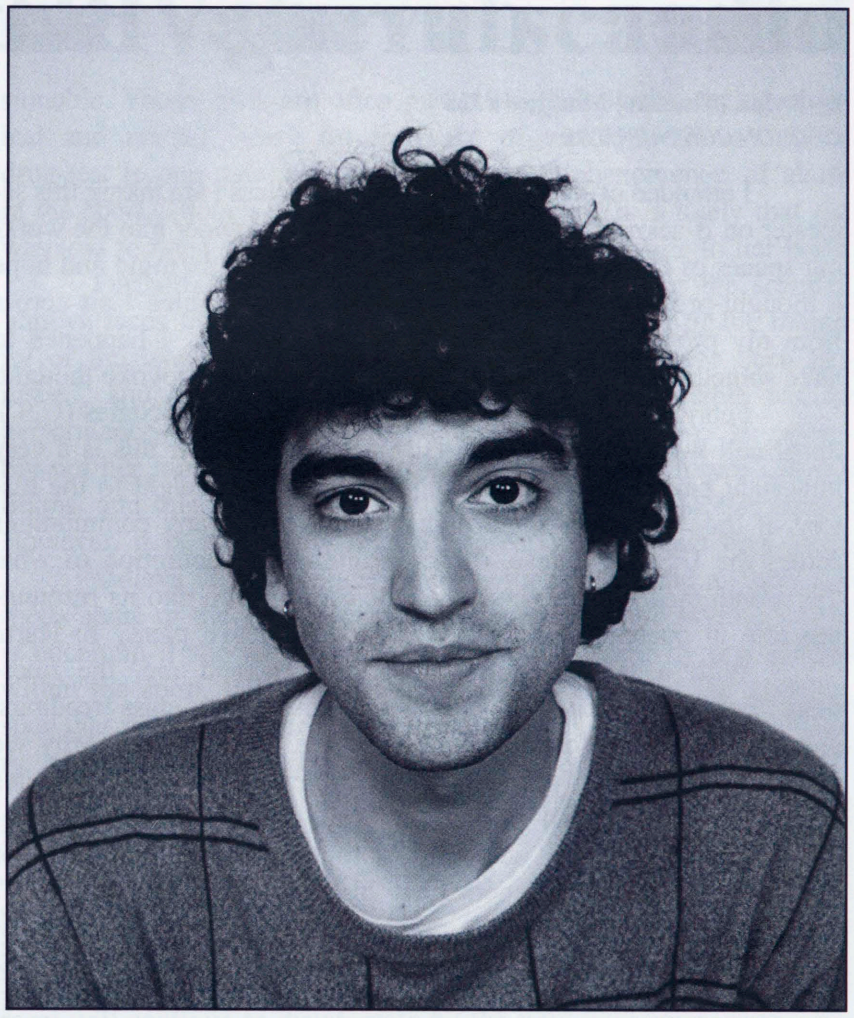

PHOTO COURTESY OF YOUTUBE

Melchor accrued a large fanbase via his YouTube channel.

Melchor did not disappoint, charming fans with his humor and shaggy, rockstar hairstyle. He took photos with everyone, even those who insisted on using .5 zoom. A few students suggested that he pursue standup comedy because the audience loved his between-song stories. Melchor explained that he told lighthearted anecdotes to lighten the mood after playing such powerful, emotive songs. He also talked about his outfit of choice, claiming that he hadn't taken off his sweater since purchasing it the week before, and he invited students to feel how soft it was. It was indeed very soft.

Adam Melchor grew up in a musically talented family and earned a Bachelor's degree in opera, but he quickly switched paths to indie-folk-pop music after graduation. In addition to being a singer-songwriter, he produces music videos and runs a Lullaby Hotline. Melchor directed and produced music videos for his three singles, "Joyride," "I Choose You" and "Metadata," all of which he sang at the CAB performance. Fans can reach his Lullaby Hotline by texting the phone number in his Instagram bio, which sends a dreamy song every Sunday at 8 p.m. to start the week on the right note. The lullabies are recordings of Melchor's lo-fi covers and originals, and come with an encouraging message underneath. Melchor had a humble start, recording demos in his room and playing at local bars, but the 28 year old is now a well-known musician with millions of listeners. If you are heartbroken or contemplating your purpose in life, Melchor is your guy. He will sing you to sleep and make all your worries disappear, especially if you are running out of real estate.

Review: Is the Super Bowl more than just football?

by Patrick Cleary '24
A&E CONTRIBUTOR

Like many of you, I sat down and watched the Super Bowl broadcast the other night. You have probably already heard about how the Rams were able to overcome the obstacles of a crushing pandemic, brutal injuries and referees with bets on the side to secure a Lombardi Trophy for the nation's least engaged football fanbase.

But what really matters is everything outside the game. No, I'm serious. The average primetime NFL game draws around 17 million viewers. That sounds impressive until you realize the Super Bowl regularly cracks 100 million. For millions of viewers, this is the time they care about football. Advertisers realize this; that is why companies pay millions for 30 seconds on screen during one of the few nights everyone in the country is watching.

We must ask ourselves: what do these ads say about America? How do they show where we as a country are going? Who was this for?

The most common product categories were cryptocurrencies and electric cars. We finally saw an end to the onslaught of smart speakers from companies like Amazon or Facebook which we have seen in recent years. I think in a year where we couldn't even get Americans to trust the safety of vaccines or the sanctity of elections, corporate America decided it was time to pull back on the devices that hear everything you say and report back to their corporate overlords

But even with all of the new tech on display, the Super Bowl ads were a stage to display new tech using a filter of the past to help ease the transition. We saw a 2022 LeBron James speaking to a CGI teenaged version of himself to promote Crypto.com, a platform to trade cryptocurrencies and NFTs. Later, we had HBO's The Sopranos's opening being remixed to show off an electrified Chevy Silverado. Then, comedian Mike Myers reprised his role as Dr. Evil for an ad for General Motors about their commitment to electric vehicles and the environment.

In these two cases, companies are trying to upend the status quo of two age old institutions: automobiles and banking. The idea that you plug your car into the wall or that you're using a currency backed by bits and bytes, not banks, is still scary to many. That's why you use the biggest stage of the year to introduce them. That is why you use big celebrities (James and Myers). And that is why you ground it in nostalgia. As these new concepts are grounded in the past, people are more comfortable with them.

This nostalgia-centric approach was also found in the halftime show. Instead of the traditional, broad appeal current pop act like Justin Timberlake in 2018 or Katy Perry in 2015, the halftime show was headlined by a series of hip hop artists that rose to prominence in the 1990's and early 2000's. These included 50 Cent, Dr. Dre, Snoop Dogg, Eminem, Mary J. Blige and Kendrick Lamar. This is not the first time that the performance has pandered to the past: just look at Sir. Paul McCartney in 2005 or Bruce Springsteen in 2009. They were legendary artists, but still acts that had peaked in popularity decades ago and used the halftime show as a celebration of their past works. The difference this year is that 2022 was a celebration of Hip Hop and Black culture. This indicates a shifting in popular culture. Hip Hop is no longer the controversial, revolutionary artform that prompted bans and censorship in the early 90s. Now, for the aging millennials that this show targeted, this is the mainstream. This has a great deal of implications.

For Hip Hop, I think it symbolizes a maturing for the genre, as it is now old enough for people to be nostalgic for artists like 50 Cent and Eminem. Snoop Dogg is probably better known now as a general celebrity than for the music that made him famous. I think it is healthy that mainstream culture recognizes the artistry that was too often ignored when these artists first arose. However, there is also a dark side. Hip Hop as a genre is also tied to historic injustices felt by African Americans and people living in inner cities suffering from institutional racism and neglect. If this casualization continues, those deeper meanings could be lost in favor of the commercial and the acceptable.

Or, maybe not. It was reported that the NFL did not want Eminem to kneel at the start of his performance in support of Quarterback Colin Kaepernick's protest against police violence that got him blacklisted by the league. He did anyway. Maybe this offers a sign of hope for the country, and that this performance was just the first step of many.

To close this out, I want to answer that question I raised above. Who was this show for? The Super Bowl, because it has the largest audience, also has the most diverse audience, and yet the choices made about the commercials and the halftime show indicate a clear focus. This year, the goal of advertisers and the NFL was to win over aging millennials. People with enough disposable income for things like crypto or electric cars, people that care about the environment and embrace technology. People that grew up listening to the rap records that their parents detested, that they made mainstream. The shift in target audience is important as it indicates that corporate America is shifting its attention from the Baby Boomer generation towards the diverse, tech-centric millennials. What else will this entail? We shall see.

PHOTO COURTESY OF GETTY IMAGES

Performers included Dr. Dre, Snoop Dogg and Eminem.

PHOTO COURTESY OF GETTY IMAGES

Snoop Dog was on stage at the Super Bowl 2022 halftime show.

Wellin presents *Yashua Klos: OUR LABOUR*

by Emma Mae Regan '22
EDITOR-IN-CHIEF

On Feb. 12, the Ruth and Elmer Wellin Museum of Art opened its Spring 2022 exhibition titled *Yashua Klos: OUR LABOUR*. The exhibition marks American artist Yashua Klos's first solo museum show.

"It's incredible. This was over three years of work finally all coming together. I was at a loss for words and I'm still processing everything. I've seen the gallery in FaceTimes and photos, but being in the space, it all felt so real. Additionally, this is the first time I've seen these works in conversation with each other (as my studio isn't large enough to hold all my art at once), so I'm learning more about the work even now," said Klos.

Johnson-Pote Director Tracy L. Adler served as the exhibition's curator. Klos remembers initially meeting Adler when she was the curator of the Hunter College Art Galleries, while Klos was completing his MFA at Hunter.

"In [Yashua's] thesis show, I just recognized that he was doing something really unique. After he graduated, we kept in touch with each other about our movements in the art world... in 2017, I initiated an acquisition of one of Yashua's pieces for the Wellin, and when we brought it to [Hamilton], people just loved it so much," said Adler.

OUR LABOUR was originally slated for the Spring 2021 semester, but given the health and financial pressures of COVID-19, Klos and Adler decided to push the show back a year. However, Klos and Adler found that the delay gave them both more time to think through the exhibition and Yashua more time to work on his art. "Many artists found the pandemic to be really hard, but it also gave them time in the studio that they wouldn't normally have," said Adler.

OUR LABOUR features a collection of Klos's print-based and sculptural works. Klos fosters interactions and connections between human, natural and mechanical elements in his pieces in order to develop a better understanding of himself, his family and his environment. Klos's initial inspiration for the collection came from meeting with long-lost family members.

"The best way I can describe it is getting a phone call that you won the lottery, but saying 'I don't remember playing a ticket.' I did a DNA test, but it wasn't to find my extended family. I wanted to explore the different origins of my DNA because my mother is white with Polish and German roots, and my father is Black, but I didn't know what his roots were. After I got my DNA breakdown, I went on about life as usual. However, a year later, I got a message from someone who thought we were related, and that led to me meeting a whole side of my family that I never knew existed. Even though I was nervous, I was so overwhelmed with how much love and generosity my family showed me," said Klos. Klos wanted to use his love language of artmaking to pay homage to his newfound family and to make up for forty years of his absence, so he began working on pieces that were eventually included in *OUR LABOUR*. A mural, also titled "OUR LABOUR", serves as the centerpiece of the exhibition and was the inspiration for the show's title. The mural echoes the compositional elements of Mexican painter Diego Rivera's "Detroit Industry Murals", as Klos's family has ties to the Ford Motor Company in Detroit, MI.

"I was going to pose all of my family members like the people in the original Rivera mural, but because of the pandemic, I couldn't travel to do that. I decided to lean into social media and technology to further connect with my family and find images of them for the mural. I think it actually made for a better mural because my goal wasn't to reproduce Rivera, but to give myself a visual family tree and map

PHOTO BY HUZAIR LATIF '23

Klos posing for a photo with the seven student artists who created "When The Parts Untangle" with him.

of these relationships, and to represent my family members in the way that they allow others to see them on social media," said Klos.

While Klos made most of the artwork himself, "When The Parts Untangle" was a collaborative mural between Klos and seven Hamilton College students: Emma Berry '22, Shelly Cao '23, Maddie Hurtgen '22, Satchel McLaughlin '22, Irene Park '23, Jane Taylor '22 and Chris Tolan '22. According to Klos, the process for making the artwork resembled an assembly line, in which each student worked on an array of different tasks such as carving wood blocks, cutting muslin and canvas, inking prints, and collaging different components of the piece.

"Working with Yashua was a very special and unique experience in that not many artists or museums facilitate direct collaboration between students and artists. Further, it's rare that a collaborative artwork gets to actually be in a museum show alongside the rest of the artist's works. It is exciting to have been involved in the creation of this show, and I feel lucky that I got to learn not just about technique and process from Yashua, but more about his background in general and his inspirations that allow him to produce such incredible work," said Hurtgen.

"Getting to work with an incredible group of Hamilton peers to help Yashua construct "When the Parts Untangle" was an exciting experience. Yashua was an inspiring teacher; he generously shared his process and his story, and established an environment of teamwork and trust…I am so thankful that I got to learn from Yashua and be part of it," said McLaughlin.

In addition to the exhibition, the WellinWorks section of the gallery has numerous workstations where museum-goers can decorate cloth with stamps that have designs from Klos's work to create their own artworks. This WellinWorks activity is intended to emulate the process that Klos uses for making his art.

There will also be more exhibition events throughout the semester. Some professors are planning trips with their classes to the exhibition. Additionally, there is an in-person Gallery Walkthrough with Klos on Mar. 7, an in-person Roehrick Lecture with Klos on Mar. 10 and an Artists in Conversation virtual discussion with Klos and LeRonn Brooks (Associate Curator for Modern and Contemporary Collections at the Getty Research Institute) on Mar. 29.

Yashua Klos: OUR LABOUR is open now until June 12, 2022.

February 17, 2022

Rams top Bengals in thrilling Super Bowl LVI

by Max Bratter '25
SPORTS CONTRIBUTOR

For those who caught a glimpse of last Sunday's Super Bowl, the reality after the hard-fought game was that Joe Burrow was no Super Bowl champion...at least, not yet. After 60 in-game minutes full of beautiful bombs, playcalling and controversial calls (or the lack thereof), the football season was over.

To understand this momentous occasion beyond the surface-level, it is important to examine the events leading up to the matchup before delving into the game itself.

Out of 32 teams in the NFL, the Cincinnati Bengals ranked 28th in their total regular season record within the past five years. To jump from a history of surviving, to now thriving, one must look at their field general, Joe Burrow. Joe Burrow was the number one pick of the 2020 draft, putting automatic pressure on him. He went through his rookie season at a decent individual pace but eventually it was cut short by simultaneously torn ACL and MCLs. He was determined though, and bounced back the following season to a 10-6 record, as well as earning AP Comeback Player of the Year honors. With a healthy Joe Mixon and offseason acquisitions, such as Eli Apple, Trey Hendrickson and Chidobe Awuzie, the Bengals grinded through the playoffs to make their first Super Bowl appearance in 23 years.

This Super Bowl has been four years in the making for the Rams. Ever since their grueling loss to the New England Patriots in 2019, head coach Sean McVay has had his eyes set upon this moment. On the other hand, there is Matthew Stafford. No offense to Lions' fans, but this is not an opportunity that Stafford probably ever imagined in his years of monotony as the Detroit Lions' franchise quarterback. As many have seen on social media, Stafford, in polar opposition to his counterpart, is the oldest first-overall pick to ever appear in the Super Bowl. The epitome of statistical consistency, Stafford provided the Rams the offensive foundation that they had been looking for to replace the sporadic Jared Goff, in addition to their recent addition of a hungry Odell Beckham Jr.—not to ignore that Rams have players like cornerback Jalen Ramsey and future-hall-of-famer Aaron Donald to hold down the defense, alongside a newly acquired former-Super Bowl MVP Von Miller. These two teams have their own various reasons for why they belonged in this Super Bowl, but now it's time to actually analyze what unfolded when they crossed paths.

PHOTO COURTESY OF REUTERS

Rams head coach Sean McVay (center) and his players celebrate with the Lombardi Trophy after the 23-20 win.

The Los Angeles Rams went into the Super Bowl riddled with injuries. While many of their wounded did play, they were left without their consistent tight end, Tyler Higbee. To begin the game, the Rams went through the motions of a disappointing three-and-out drive. After marching down the field in response, Joe Burrow and the Bengals had to settle for a field-goal from their stud of a kicker, Evan McPherson. Matthew Stafford proceeded to lead his Rams to another touchdown, but a botched extra-point led to an awkward 13-3 lead, as opposed to what usually would have been an 11-point difference. The Bengals made sure to take advantage of this shortcoming. In a Philly Special-esque move, Bengals' running back Joe Mixon propelled a perfect lob to wide-receiver Tee Higgens for a momentum-changing six points plus the point after. To add insult to injury, Stafford ended the first half with an INT. This provided the Bengals with a fresh and uplifted mindset going into the second half, especially since the Bengals got to start the second half.

Right off the bat, Joe "Shiesty" Burrow launched a 75-yard bomb for Tee Higgens (with the help of a no-call face-mask), enabling him to become reacquainted with the endzone for another six points. To make matters worse for the home team, Stafford proceeded to give the Bengals another interception off of a deflected catch. Unfortunately, Stafford did not have Beckham Jr. to rely on for a huge portion of the game, as he went down with a game-ending injury in the second quarter.

For most teams in the same position as the Rams, it would be hard to recover, but Stafford had his old reliable in Cooper Kupp, the 2021-22 Offensive Player of the Year. Within the final few minutes of the game, Stafford connected with Kupp to take the lead 23-20. Still with enough time for a game-winning drive, Burrow attempted to retaliate but found himself helpless. Behind his weak offensive line, Aaron Donald iced the game by sacking Burrow on fourth down.

As a result of his late-game heroics, and early-game Cooper Kupp received Super Bowl MVP honors. As ESPN reported in a tweet following the game, Kupp joined Jerry Rice as the only wide-receiver to receive the triple-crown, Offensive Player of the Year and Super Bowl MVP. Rice did this within the length of his entire career—Kupp did it in one season.

The future is clear for the Bengals: they will be fighting for this opportunity again next year, hungrier than ever. Burrow will return, and next time, he will return with a fanbase intent on seeing him carry out his full potential on the field. In contrast, the Rams have to manage the looming retirement of Andrew Whitworth, as well as the potential retirement of Aaron Donald, a star player in this past Super Bowl, and a key figure throughout all of the recent season. The Rams have the talent to attempt a title defense, but Donald would be a particularly major loss for Los Angeles as they will now be defending the national title. Nevertheless, this Super Bowl was everything a fan could want. It made us experience sadness, happiness, excitement and now anticipation for what next season has in store.

February 17, 2022

Juan Martín del Potro calls it a career

by Owen Lewis '24
SPORTS EDITOR

Injuries are an occupational hazard of being a professional athlete. We often hear experts say, "they could have a Hall of Fame career…if they can stay healthy." For those who end up riddled with injuries, that hypothetical is like the Mount Everest of ifs. Juan Martín del Potro may have had a bigger mountain to climb than anyone.

At the tender age of 20, del Potro won the 2009 U.S. Open. Men's tennis has been ruled by Roger Federer, Rafael Nadal and Novak Djokovic for almost two decades now, but at that tournament, all three of them were in the semifinals, and none of them won the trophy. This has not happened again at any tournament since, a time frame of 12 and a half years. In handily beating Nadal in the semifinals and then edging out Federer in the final, del Potro looked to have established himself as the next big thing in the men's game. Federer had won the previous five U.S. Opens, and for all the world looked primed to win a sixth, but del Potro humbled the champion, overpowering him in the second half of the match. Federer looked weary by the end of the final. The sky seemed to be the limit for del Potro's career.

He would never win another major tournament. Since that iconic U.S. Open victory, del Potro has been wracked with injuries. He has had surgeries on both wrists. Twice, he has injured his knee in the middle of a match. He has had back problems. These injuries have taken him out of the sport for such lengths of time that it's shocking he continued to play for so long. In achieving a high level in each of his comebacks— he might not have won another major, but he made a semifinal in 2013 and a final in 2018—he served as an inspiration to similarly unlucky athletes.

Injuries, unfortunately, forced del Potro away from tennis in the end. In late 2019, he fell mid-match and fractured his kneecap. He tried to make a comeback, taking time off to get surgery, but his knee wasn't having it. The tennis world rejoiced when the popular del Potro announced his comeback last month at his home tournament, the Argentina Open, then wailed as he told the press it was a farewell, not a return.

When del Potro began to play his first-round match, something was clearly wrong. He wasn't moving properly. He has a dominant forehand, a shot that's been likened to Thor's hammer, which he usually takes pains to hit even from uncomfortable positions.

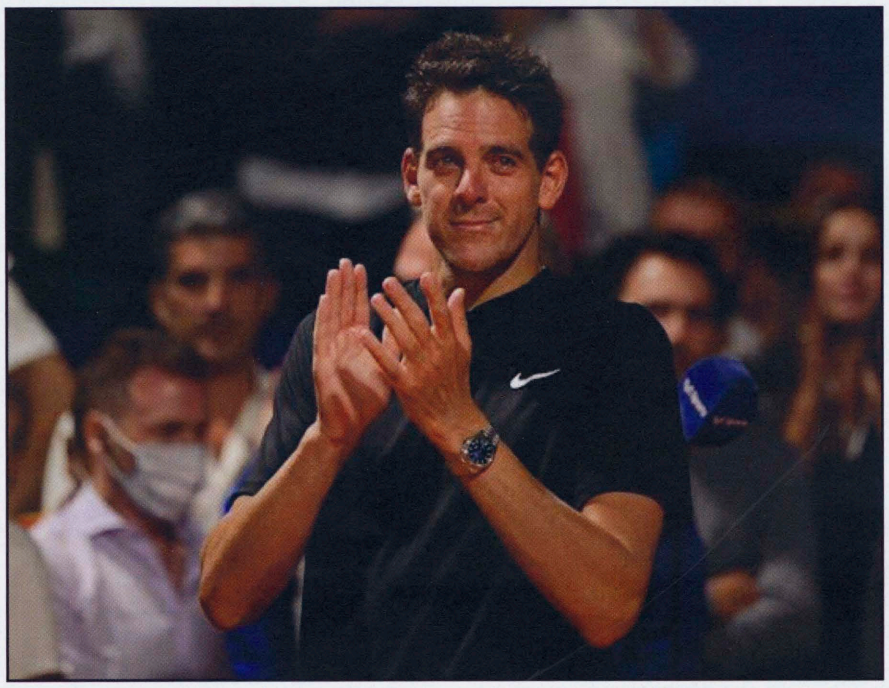

PHOTO COURTESY OF JUAN MABROMATA/AFP/GETTY IMAGES

An emotional Juan Martín del Potro applauds to a rapturous crowd after the final match of his bittersweet career.

PHOTO COURTESY OF DANIELLE PARHISKARAN/USA TODAY SPORTS

Juan Martín del Potro urges the crowd to applaud at the 2018 U.S. Open. He would go on to make the final of the tournament.

In this match, he couldn't move quickly enough to control the court with his forehand like he usually does. He lost comfortably to an opponent he would have thrashed in his prime.

Just before the last game of the match, the Buenos Aires crowd showered del Potro with cheers. He has always been a people's champion. His personality is exceedingly gentle, providing a compelling foil to his forehands that are sometimes clocked at over 100 miles per hour. Every time he got injured, fans and pundits would say a variation of, "why does such a good guy have such bad luck?" This is an overused cliche, but it felt fitting for del Potro.

As the crowd roared, paying tribute to del Potro as he prepared to play the last game of his career, he started to cry. He has never been one to hide his emotions, only adding to his appeal. Many times in the past, when he has blasted a 110 mph forehand past his opponent, his victim gives del Potro a high five or a smile. This is not a typical occurrence in tennis, a sport in which every point counts and players sometimes break their rackets out of anger.

It is hard to be too sad about del Potro's retirement. He has spoken about simply wanting to sleep without pain. To want him to continue to play tennis—a sport that took his love and largely neglected to return it, beyond fan support—seems barbaric, though the question of what he could have achieved with a healthier body will rightfully ring out for decades. We can only thank him for what he gave us, and curse injuries for what he could not.